

BROADWAY SUCCUMBS TO PAUL ASH'S SMILE!

"SUNNY SKIES"
"SEEING THINGS"
"FLAPPERETTES"

Publix Opinion

"SUNNY SKIES"
"SEEING THINGS"
"FLAPPERETTES"

II

Publix Theatres Corporation, Paramount Building, New York, Week of May 14th, 1928.

No. 25

PUBLIX UNITS NOW IN MANY TOWNS

SMILING RED-HEAD WINS GOTHAM'S GOOD WISHES

Paul Ash—the most talked of figure in popular theatredom,— unquestionably the most at-home master of ceremonies on any stage in the world, came to Broadway—and repeated his previous experiences by sweeping everything before him to the biggest success of his career.

Time Square for weeks has been wondering whether New York could receive Ash as a favorite. The valley of showmen got its answer when Ash's first show opened. It was a loud and vociferous hit. And Ash was an instant favorite—and doubtless will be a New Yorker, now, for the rest of his life.

He's Alert

For the benefit of those who have never seen Ash, particularly press agents, managers, producers and leaders, let it be said that he is a heady showman. He is never tired. He has a good appearance. And a good, powerful, pleasant voice. He is ever alert. He is ever interested in what is going on. He never sleeps on the stage. The joke he hears on the show is just as fresh to him as when it was first told. He laughs as loud and makes the final audience laugh with him too. He is never a smart aleck. He is always the friendly, happy, audience's representative on the stage. He is sympathetic, genial, and dynamic. He is not hypnotic. He is not a Svengali—but he puts a spirit into his band and shows at hypnotizes any audience. His musicians don't sleep on the stage, either, or pick their teeth or nose. They stay as interested, and as alert as does Paul.

Organized Success

In presenting Paul to New York, Publix executives did it with a great deal of care and planning. It was a revelation in organizational showmanship — from Mr. Katz at the top to the least and least cog in the Publix office machine.

Jack Partington, who discovered Paul in a California dance hall, Harley Niggemeyer, who produced many of Paul's stage shows in California, Jimmy Cowan, and a score of others contributed ideas and enthusiasms and helps and led to Ash's first stage show.

The talent was perfect. The stage hands and projectionists were perfect and each bandman played like an Ash-brother.

The show couldn't have flopped. And the merchandising of the show name was well planned and executed.

Well Sold

A big showing of 24-sheets in brilliant colors held New York's eye for weeks. Small paper amplified it in choice "hits." The newspaper ads were large, and carefully worded. The descriptive line "Ash, the genial giant of jazz" — coined by the publicity department, tagged him favorably without braggadocio—welcoming and success-propheying quotations from Al Jolson, Eddie Cantor, Max Baer, Marylin Miller, Irving Berlin, George Gershwin, the Cook, Paul Whiteman, and many other Broadway favorites, carried in advance trailers and newspaper ads stamped him with the endorsement of the star "regard" and put him in the same class. A huge parade had been planned for Broadway and Fifth Avenue on the day of his arrival, but a wreck delayed the train two

DETROIT IS TOLD ABOUT PUBLIX

DETROIT, May 5.—The glory of Publix productions filled the air of the Detroit district while the Paramount convention was in session in that city. The Kunsky organization took full advantage of the convention being in town to get direct publicity for the Michigan and Capitol theatres which play Publix stage shows. The highlight of the campaign was the first radio talk of President Sam Katz, of Publix Theatres who spoke over WJR, Detroit's leading station. His talk was a direct "plug" for Publix shows. He described the gigantic operations of the Publix production department, named the producers, painted a glowing word picture of the size of the Publix operations, their capture of famous stage personalities and their plans for bigger shows to come.

That his talk registered well was indicated by the unusual number of comments sent in by listeners to the station. Incidentally, Mr. Katz has what Station Director Leo Fitzpatrick says is a perfect radio voice!

All the Detroit papers carried interviews with Mr. Katz, detailing various phases of Publix productions. Two of the papers gave two column heads to the stories.

SUCCESS OF STAGE SHOWS MAKES NEW UNIT ROUTE POSSIBLE

Announcement was made last week by J. R. Cowan, general director of stage productions that Publix now has two circuits of stage shows in operation.

They are designated, not as "A" and "B" circuits, but as "Gold" and "White," since the same class, cost, and excellence will be in each. The new circuit will be in no wise inferior.

Already the circuit is in operation. The "Gold" units are the ones playing the regular route. The "White" units are the ones that will play "opposition" in the same cities.

Where Publix or affiliations have two houses that require stage shows, the "gold" and "white" units will be sent in. Chicago has three theatres—the Chicago, Tivoli and Uptown which play the "gold" units. The "Oriental," "Senate" and "Harding" in the same city now play the "white" units, and Minneapolis "State" and Detroit's "Capitol" will follow. Other towns will be added as required. It means better shows for the public at less cost.

Publix stage shows now play many of the de luxe Loew theatres,

notably the Capitol in New York, and in Washington, Baltimore, Cleveland. Until recently these shows were advertised as Loew stage-shows, but in the future the Loew organization will credit Publix shows as Loew-Publix stage shows.

The new "opposition" unit circuit is expected to develop into a route equally as long or longer than the present "gold" unit route, within the next few months. The Publix production department for months has been getting ready, under the guidance of Mr. Cowan and his able organization. Noted producers have been added to the staff, dance creators, song writers, and others, have been mobilized and within a year Publix stage entertainment will unquestionably be the dominating standard of the world—in fact it is now,—but its position will be greatly enlarged and solidified by the added number of cities and theatres.

Today Publix is the greatest single buyer of:

American genius — writers, singers, dancers, composers, and producers.

Railroad transportation.
Hotel accommodations.
Costumes.
Shoes.
Hosiery.
Carpets, theatre seats, and equipment Trunks and luggage.
Stage equipment.
Music and musicians.
Refrigeration plants, mammoth.
Scenic investiture.
Electric light bulbs.
Electrical current.

Warehouses, research laboratories, scenic and costume studios, costume designers, and many other sub-organizations of which the general public never hears, are required to supply the vast needs of the organization.

"What a story this is for your public! When you tell all this," declares Mr. Katz recently, "they're bound to enthuse, and buy tickets." No other theatre in the world except a Publix-affiliation can have these huge resources of entertainment and luxury. Show your public what it takes to produce such splendid entertainment-merchandise — tell them how we produce such great shows and why it's necessary to have first call on such a big army of back-of-the-scenes genius in order to insure a steady supply of great shows for the public. Once the Public knows the true economic principle of the Publix plan of giving such great shows for so little money, their confidence will be so firmly established they'll always come to your theatre. We have a true, and a great story to tell.

NOW GAY BROADWAY GOES ASH



Paul Ash, the genial giant of jazz—the red-headed "It"-man—whose superb showmanship always backs up the efforts of the theatre organizations with which he works—is on Broadway at last. He was a tremendous success for three years in Chicago, at Balaban & Katz-Publix "Oriental" and "McVickers" theatres, and now he's getting ready to settle down and vote for Al Smith and Jimmy Walker for the rest of his life. Flo Ziegfeld's most beautiful and authentic red-heads, from "Rosalie" "Three Musketeers," and "Show Boat" learn that Paul is a REAL brick-top, and a real "IT"-man. Left to right are: Hazel Jennings, Ethel O'Dell, Ethel Allen, Joan Marren, Helen Withers, and Margaret Clarke.

HERE'S A STORY ANY EDITOR WOULD USE FOR SUNDAY

Patrons of the Theatre, where presentations of the Publix Theatres are staged each week as part of the regular program, probably are prone to accept this new form of entertainment as a matter of course.

This, in view of the rapid development of the motion picture and the motion picture theatre, is altogether natural. But let one look back, say, twenty years and briefly sketch the evolution of what might be called, for lack of a more accurately descriptive term, the "picture show."

Up From "Store" Shows

Some recall that twenty years ago they were wont to pause in front of a tiny store front, attracted by a gaudy lithograph. Prompted by curiosity and urged by the barker at the door, they paid their nickel to find out what was new in the movies. On the tiny screen was flashed a brief sob story, or an exciting chase picture.



As a means of "putting the picture over," a pianist banged out marches interspersed with "mysterios" and "hurries" not to mention the inevitable

"Hearts and Flowers." At about this time, or shortly after, the vaudeville houses seized upon this new form of entertainment and adopted it as a filler or audience "chaser."

Use Real Thought

With the development of longer pictures came the necessity for larger theatres to show them in. So it was natural that the accompanying piano gave way to the orchestra. More thought was given to the musical accompaniment of the picture. The special music score was evolved, so that now, in well organized theatres, the music for the screen productions fits every gesture and mood of the characters, with themes and special motifs running through the accompaniment.

Then into the motion picture theatre came men like Sam Katz, Barney Balaban and (name your local owners and executives). They introduced what is now known as the atmospheric prologue.

From this modest beginning the elaborate prologues, some of them running half to three-quarters of an hour and employing as many as thirty or forty people, developed. This was all right so long as the feature pictures contained ideas, either in theme or incident, that legitimately suggested prologues. But the imagination of the prologue-producer was often sorely tried, with the result that the stage act, instead of being in keeping with the pictures, frequently was distressingly inappropriate. So now most first-class picture theatres have given up prologues, or, if they employ them, make them brief and simple.

With the passing of the prologue, it developed upon the picture theatre to furnish its patrons something to take its place. Solo numbers, vocal, instrumental and dancing, have been tried, the acts being enhanced by tricks of stage lighting, as well as elaborate stage settings.

Here in at the Theatre, may be seen what the public has finally approved as the real solution of the stage entertainment desire in motion picture theatres. Under the Publix plan, the extra-screen entertainment is built into a single stage presentation, in which are offered the best music, with the orchestra on the stage; the cleverest dancing, the finest of costuming, stage settings and lighting, all put together with the thought of worthwhile entertainment of the widest possible appeal, with new ideas and new faces every week.

After two years of successful operation, the popularity of the

Publix stage entertainment policy is probably the outstanding feature of present day show business. Publix has equipped its own great studios in New York where scenery, costumes and mechanical effects are devised and assembled. A noteworthy group of artist producers, including John Murray Anderson, Frank Cambria, Jack Partington, Boris Petroff, Charles Niggemeyer, R. H. Burnside, Will Harris and Paul Osgood are constantly at work developing and creating for the huge circuit of magic movie palaces which now stretches from the Atlantic to the Pacific and from Canada to the Mexican border. In two years Publix Theatres have become the world's largest employers of stage and musical talent, getting the call on the whole world of art, beauty, music, talent and novelties, by reason of its ability to outbid competitors for desirable entertainment.

A-HA!! A BOUQUET!!!

—Waco, Texas

Editor, Publix Opinion,
Paramount Bldg.,
New York City.

Dear Sir:

I note from the April 16th issue of Publix Opinion, that the following week Publix Opinion will be one year old.

I want to be one of the first S. W. Publix managers to congratulate both yourself as well as your able assistants and co-workers, on the live little publication you have given us the past year. Any manager who has failed to read and digest the contents of this splendid little paper each week, certainly can not have his heart in Publix.

Here's hoping that Publix Opinion goes on and on and that it will enjoy many more happy birthdays.

Yours very truly,
J. P. Harrison.

KRESGE SPENDS HIS MONEY

Manager Fred O. Slenker put over a smashing scoop with the Kresge Ten-Cent store to advertise Al Jolson in "The Jazz Singer" with Vitaphone accompaniment at the Publix Columbia Theatre, Davenport, Ia.

The store not only co-operated in furnishing display but also hung a 3' x 36' two-sided banner across interior of store. Copy on the banner read, "Hear Al Jolson sing 'Mother of Mine' on the Vitaphone at the Publix Columbia—April 14th-20th."

Jackson Knew "Speedy"

Manager Emil Bernstecker constructed a trolley front for the box office advertising Harold Lloyd in "Speedy" at the Publix Lyric Theatre, Jackson, Tenn.

Bernstecker also used a ballyhoo in the form of an old Ford roadster which was fixed up to look like a taxi such as the one used in the picture. To make the flivver look more comical, a cut-out of a horse was attached to the front.

Ten Widow Displays

Manager Charles H. Amos secured ten different windows in a co-operative display on Billie Dove in the "Heart of a Foolish Girl" playing at the Publix Riviera Theatre, Knoxville, Tenn.

HIS JOB IS SENDING THOUSANDS OF BEAUTIES AWAY REJOICING



A. D. Judd, director of transportation for Publix says a merry "good-bye" to the "merry-merry" of a Publix show. Refer to your P. O. file and read the story in issue number 17.

Consider the job of Al D. Judd, director of transportation for Publix Theatres stage shows. Every year, Mr. Judd literally "sends thousands of beautiful girls away rejoicing!" He buys their railroad tickets for the proper trains, and charges it to Publix. Mr. Judd, besides being an expert railroader, is married, both of which reasons combine to make him perfect in the job. "If he were not happily married, who knows but some chorine might someday miss her train," often guesses some of the Home Office staff.

WATCH FOR THIS LOBBY-FRAME



Most of the artists in Publix stage shows have a keen appreciation of publicity, and its value to themselves. That's why they'll always do anything to get public attention. Joe Jackson, of "Sun Shades," the famous tramp cyclist-comic, carries an attractive lobby-frame of pictures. It is in the care of the stage carpenter with the unit that you play just a week ahead of Jackson's show, so don't forget to ask the carpenter for it. You can use it either in the lobby or in a store window.

Guessing Contest Helps "Big City"

The window display was in one of the most popular drug stores whereby that store tied up with the theatre and on flash lights and a guessing contest as to how

many globes were in the window. The theatre sign artist arranged the window using stills and a one-sheet cut-out of Chaney blindfolded peeping out from behind a crepe paper curtain with a gun in his hand. Copy on one of the cards read, "Use a flashlight like this when surprised by a hold-up man in THE BIG CITY."

DALLAS HIT ON "KID"

Manager J. O. Cherry, of the "Melba" at Dallas, and his able Aide—Ross A. Wiegand, plugged "The Patent Leather Kid" to the limit by using co-operative displays and several stunts that clicked heavily at the box-office when that film was showing at the Publix Melba Theatre, Dallas, Tex.

For three days in advance of picture and the first four days of run, two girls appeared on the streets attired in patent leather tams, capes, skirts and shoes trimmed in white patent leather with copy in white on the backs of the capes announcing the title of picture, star, name of theatre and play dates.

The local Packard agency loaned a new five-passenger sports model for six days during the run of picture. A man was hired to drive this car about town on which were banners containing copy about the picture, theatre and play dates. The man himself was dressed in a patent leather coat, light cap, green shirt and red tie.

To recompense the Packard agency for the loan of the car, Wiegand took some shots of the fair coeds getting into a Packard and happily driving off. These shots were added to the News Reel and the subtitle for this shot read something like this:—"Packard-Scruggs Co. makes PATENT LEATHER KID popular with fair S.M.U. Co-Eds." The scene in this added news reel was taken on the local campus and incidentally aroused a great deal of interest especially among the students.

The local Postal-Telegraph station had ten cards carrying congratulatory telegrams on the picture. The theatre name and play dates were added to these cards and in addition, the Telegraph Co. inserted 10,000 cards carrying title of picture, theatre and play dates in out-going messages delivered by messengers for four days in advance of run.

Besides using the regular 25 windows for the display of stills, over 100 specially-processed insert cards were placed in down-town locations. In addition to this, a tie-up was effected with practically every drug store in town (65 in all) in which these stores gave a full window display on hair preparations using as center card, one that carried a still of Barthelmess and bearing copy, "The Patent Leather Kid used 'So and So' brilliantine. See Richard Barthelmess in The Patent Leather Kid Melba Theatre, ten days starting Wednesday, March 7th."

A three-quarter co-operative display appeared in the Sunday Times in which a puzzle figure of Barthelmess was the basis of contest interest builder and selling angle to merchandiser.

WANTED! WANTED!

Publix Opinion wants and MUST have immediately, photos of your stage-band leaders, and organists in several characteristic poses. Also photos of managers, assistant managers, and Advertising Managers posed with social and conference-faces. Write name, position, and theatre address on back of each and DO IT THIS WEEK SURE! Guarantee is offered that they will not be used as testimonials for yeast or patent-medicine!

FORCE AND
DIGNITY
COUNT

"The five ads from the Strand theatre come from Lexington, Ky., and were prepared by Miss Annabel Ward, of the Phoenix Amusement company. The two Burford ads were prepared by Eddie Kidwell. The two ads at the bottom come from Morris Sims, of the Brockton theatre in Brockton, Mass., whose ads are always good."

HERE'S THE GIRL NOBODY NO'S!

Along came Jane Russell, 34-year-old President of the National Association of American Women, who produced "Gentlemen Prefer Blondes" with Paul Henning, Charles Coburn, Fred Astaire, and John Hodge. Russell says "it's great for a girl in this year's hair, but a kind of secret sex horror."

"GENTLEMEN PREFER BLONDES"

From the Novel by ANITA LOOS

A
Paramount
Picture

Comedy and Romance

Five Vaudeville Acts

Featured Acts

PAUL HENNING AND MITZIE MCGRAW
"Musical Comedy"

SIBBIE SAMPLE & CO.
"Dance, Song & Skit"

GRINNELL & ELMER
"A Study in Tragedy"

WILLIAM PERRY
& CO.
"Broadway Entertainment"

GREER & CAPPELL
"Music & Comedy Skit"

TUE.
FRI.
SAT.

CARNIVAL NIGHT TOMORROW—5 ACTS

**BROCKTON
THEATRE**

A. Lashway, Manager of the Lyric, Fitchburg, Mass., writes in to the home office, thanking the advertising department for helps in putting over "Rose Marie." The home office suggested lobby and other exploitation which has been profitably executed in Spartansburg, S. C.

Sell Your
Stage Show

Publix



Opinion

Send Us
Your Stunts

Vol. II

Publix Theatres Corporation, Paramount Building, New York, Week of May 14th, 1928.

No. 25

"OUR GREATEST NEED IS FOR INTELLIGENT, ANALYTICAL, AGGRESSIVE, TOLERANT AND AMBITIOUS MAN POWER! NO PRICE IS TOO HIGH TO PAY FOR IT!—SAM KATZ

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of
PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising BENJ. H. SERKOWICH, Editor

Contents Strictly Confidential.

"VARIETY" Warns The Press!

The following note, from "Inside Stuff-Pictures," in last week's "Variety," explains the editorial reprinted below, from the same publication.

"Last week's 'Publix Opinion,' the confidential house organ of Publix Theatres, reprinted the editorial in 'Variety' of April 25, headed 'The Merchant, Theatre and Daily.' Comment at length on the editorial was additionally carried in the same four-page edition, with an injunction to theatre men to use the editorial as a local lever with department stores and merchants, also newspapers.

"The tenor of the editorial was that the theatre is also a drawing card for the retail stores, increases reality values and is a business promoter for the dailies. The 'Publix Opinion' comment was extended to an exploitation angle on the education of newspapers as to the circulation possibilities of theatre news. That suggested another editorial along those lines, in this issue of 'Variety.'"

If you've been timid in your advertising, exploitation and publicity, read this editorial carefully—and read "between the lines." Put it into action! Get the April 30 "Publix Opinion" and again read the story about the theatre that regularly registered a loss and was about to close up, when merchants, newspapers and property owners subsidized the losses in order to keep the shopping theatre-crowds coming to the town and neighborhood.

Tell that story and the story of the radio experience to the circulation managers of your newspapers, and tell it also to the owners and managing editors. Sooner or later they'll get "generous" with theatre news—because it means added circulation—and circulation is the life-blood of a newspaper.

Theatre News and Circulation

Reprint of "Variety" Editorial

Managing and city editors of dailies have heard all of the stereotyped arguments from press agents and others why more space should be given to news of the theatre. That theatre takes in the screen as well as the stage, and with the screen just now vastly more important on the news end.

What those editors haven't heard is that theatre news is now so important to them that if they don't commence to give more attention and space the other fellow will. It's got to be done. The quicker the dailies do it the more quickly they will build circulation, for theatre news is a circulation maker.

Probably throughout the country all newspaper men are aware of what happened when the Scripps-Howard "Evening Telegram" in New York broke through the then prevailing understanding amongst the New York dailies that they would cut out the free advertising portions of the daily radio programs. The "Telegram" had not printed the full programs for over 48 hours before the New York "Sun" fell into line with it. The "Sun" was afraid of losing circulation for the "Telegram's" gain. So with the other dailies, all going back to the former policy of printing all of the radio programs.

It has never been claimed at any one time by any broadcaster, even for the big Dodge hours, there are over 30,000,000 listeners-in (\$20,000,000 the actual radio claim). It is claimed and authenticated that over 70,000,000 Americans patronize the picture theatres. How do the dailies balance these items? Because the theatre is an advertiser and radio is not? Or that they can get out a weekly radio section with accessory business in it? But how can they compare their pro rata of readers on the above basis?

If the problem of the sports pages is the absence of advertising on them and no way to secure sports advertising, how may a newspaper publisher believe that his three or four pages of sports daily, addressed nearly to males only, can carry the same circulation making strength as the theatre news which is not printed.

There are now 30,000,000 people in this country reading the sports pages. That is 25 per cent of the total population. And nearly all men. And all dailies want nearly all women or the more the better as readers.

All of which must tend to but one goal—that there is new circulation to be found in a more liberal attitude toward the theatre, screen or stage and screen particularly. Nothing is so important with a paper as new circulation.

The type of show news is not intended as the scandal end. Let that run in and fool the tabloids. But regular news and not necessarily the padded chatty junk coming out of Hollywood.

It's not so long ago the Associated Press stated it intended sending out a semi-weekly show letter. The A. P. and Universal are trying to hog the show news, with William R. Hearst perhaps personally still preferring cartoon strips.

But even at that, take the cartoon strips. No matter what fancy, whim or idea started Mr. Hearst off on that line, it was the greatest circulation builder he ever found or discovered. Because those strips appealed to the young. And nothing in sight today is as appealing to the young as the moving picture.

Any circulation department of any daily may easily ascertain from local showmen how many natives are attending all of the theatres in town every day or every week. Each is interested to a greater or lesser degree in the players.

Neighborhood, community and downtown are supporting numberless theatres. Any ordinary key city may have 100 or more theatres within its drawing capacity, playing every day and giving many performances daily. Greater New York has over 800 theatres. Somebody must go to the theatre.

And the Sunday amusement column is the best read page of any Sunday newspaper.

Some editors or business managers are very archaic in their line-for-line business vs. publicity. That was okay in the old days; it's not okay now, for now it's circulation.

Publishers might tell their circulation departments to gather a few local statistics. Then hold a conference with his managing editor, locking the door against the business manager.

For as a reminder only, there are ever two outstanding points of interest for any reader, anywhere, and for circulation—Broadway and Hollywood. Hollywood is always there and there is only one, but any Main Street may be made Broadway locally, nowadays, by the daily that goes after it.

WILL HARRIS WINS STORK BETS

In Chicago, Will J. Harris, producer of many of the Balaban & Katz-Publix shows, is regarded as a psychic.

Shortly after the announcement of blessed events in the homes of Max Balaban, Bennie Krueger, Louis R. Lipstone, and David Lipton, it developed that Mr. Harris has won new hats as a wager on each event. In all four cases the new arrival was a boy. Mr. Harris declares that recent statistics indicate 20% more boys than girls are born every year, which explains why he always wagers on boys. "I'll always take the long end," says Mr. Harris who is seeking similar wagers. Mr. Harris has no children because he is not married.

TAMPA'S "TILLIE" WOKE UP TOWN

Manager Jack L. Hobby and his three ushers worked all night and the following morning to construct a satisfactory circus lobby display for "Tillie's Punctured Romance" playing at the Publix Strand Theatre, Tampa, Fla.

Sawdust was used plentifully on the lobby floor and the marquee was gayly decorated with varicolored flags giving the whole front a very "circusy" appearance. Even the box-office was made to look like a ticket wagon and copy painted on it read, "The Ticket Wagon—For the big Show."

In a cage on the left of the lobby was a stuffed wild-cat and in the cage on the right was a very inoffensive looking kitten. A terrific roar produced by the drummer's groan box emitted from the cage in which the kitten was housed. The noise startled the persons but when they saw the little kitten which was the supposed reason for all the noise they immediately enjoyed a good laugh.

Two days before the opening of picture and during the showing, the three ushers put on clown suits and then paraded the streets doing a lot of funny capers—with the aid of a "comical" donkey. Signs on their backs advertised the picture, theatre and play dates.

Another effective though not new exploitation stunt was the use of a stretcher carried by two of the ushers with a "patient" reclining on it. A banner thrown across, read, "She laughed herself sick at TILLIE'S PUNCTURED ROMANCE." A window display in a jewelry store used a card with the following copy, "Tillie's romance would not have been punctured had her lover bought his ring here. See TILLIE'S PUNCTURED ROMANCE at the Publix Strand, April 17-18-19, 1928."

Remodel "Palace" Theatre

Plans for the re-equipping and remodeling of the stage at the "Palace," in Dallas, Tex., have been approved, and work on the improvement will commence at once.

ROUTE OF PUBLIX UNITS FOR WEEK BEG. MAY 19TH

Vol. II, Publix Opinion

City	Theatre	Opens	UNIT * P. O. No.
New Haven	Olympia	Fri.	Sunny Skies.....
Boston	Metropolitan	Fri.	Seeing Things.....
New York	Paramount	Fri.	Flapperettes.....
Washington	Loew's Palace	Sat.	Bowery Follies.....24
Baltimore	Loew's Century	Sat.	Kat Kabaret.....23
Pittsburgh	Loew's Penn	Mon.	Cameos.....22
Syracuse	Loew's State	Sat.	Rah! Rah! Rah!.....21
Buffalo	Shea's Buffalo	Sat.	Knick Knacks.....20
Detroit	Michigan	Sat.	Rio Romance.....20
Cleveland	Loew's Allen	Sat.	Hey Hey.....19
Columbus	Ohio	Sat.	Sun Shades.....18
Indianapolis	Indiana	Sat.	Gallop On.....16
St. Louis	Ambassador	Sat.	Hula Blues.....14-17
Kansas City	Loew's Midland	Sat.	Araby.....18-19
Chicago	Chicago	Mon.	Roman Nights.....15
Chicago	Uptown	Mon.	Pagoda Land.....17-19
Chicago	Tivoli	Mon.	Takachance.....12
Minneapolis	Minnesota	Sat.	Gems.....14-20
Seattle	Seattle	Thurs.	Tick Tock.....15
Portland	Portland	Thurs.	Snap Shots.....22
San Francisco	Granada	Thurs.	Fast Mail.....13
Los Angeles	Metropolitan	Fri.	Dancing Feet.....10
Denver	Denver	Thurs.	Blue Plate.....8
Omaha	Riviera	Thurs.	Treasure Ships.....5-7-10
Des Moines	Capitol	Thurs.	Mikado of Jazz.....11
Dallas	Palace	Fri.	Hands Up.....6
Fort Worth	Worth	Fri.	Russian Revels.....8
San Antonio	Texas	Sat.	High Lights.....5
Houston	Metropolitan	Sat.	Merry Widow.....4-12-20
New Orleans	Saenger	Sat.	Arabian Nights.....17
Birmingham	Alabama	Sat.	Red Hot Capers.....17
Atlanta	Howard	Mon.	Leap Year Fancies.....17

*Indicates the issue of Publix Opinion, Vol. 2, in which data on that particular stage production is listed.

"Swanee Moon" lays off this week between Pittsburgh and Syracuse—"Steps and Steppers" between Chicago and Minneapolis—"Mikado of Jazz" between Minneapolis and Seattle—"Havana" between Los Angeles and Denver.



The following re-division of the Georgia-Alabama and Carolinas Districts will become effective with the week beginning May 21st, with the men listed in charge of the respective districts.

Georgia District—M. S. Hill—169 Peachtree Street, Atlanta, Ga.

Atlanta	Rialto	Forsyth	Grand
Macon	Rialto	Capitol	Rialto
Augusta	Imperial	Modjeska	Bijou
Savannah	Lucas	Odeon	Arcadia
Columbia	Imperial	Ideal	
Montgomery	Empire	Strand	Plaza

Tennessee District—W. E. Drumbar—169 Peachtree St., Atlanta, Ga.

Knoxville	Riviera	Strand	Majestic	Lyric and
*Chattanooga	new Tennessee	now under construction.		
	Tivoli	Rialto	Bonita	Bijou
	York and new house	under construction		
Birmingham	Strand	Galax		
Anniston	Noble	Theatre		
Jackson	Lyric	Marlowe		

Carolinas Dist.—Harry Hardy—1209 Johnston Bldg., Charlotte, N. C.

Charlotte	Carolina	Imperial	Alhambra
Asheville	Imperial	Plaza	Egyptian
Greenville	Carolina	Rivoli	Strand
Spartanburg	Rex	Imperial	Montgomery
Anderson	Strand	Criterion	Capitol
Johnson City	Majestic		

Chattanooga and Columbia were turned over to Mr. Drumbar and Hill respectively on May 7th.

The following admission prices will go into effect at the Alabama Theatre, Birmingham, effective May 14th—

Mondays thru Fridays.....	11 to 1—25¢ all seats
	1 to 6—35¢ all seats
	6 to closing 40¢ balcony
	60¢ orchestra. Children 15¢ at any time.
Saturdays.....	11 to 1—35¢ all seats
	1 to closing 40¢ balcony
	60¢ orchestra. Children 15¢ at any time.

Mr. M. W. Korach, formerly manager of the Rialto Theatre, Omaha, has severed his connection with the Publix and Blank organizations as of May 4th. Mr. Robert J. Vore, the assistant manager, has been handling the operation with the assistance of Mr. Bresendine.

Mr. H. S. Ward has been appointed Manager of the Strand Theatre, Des Moines, succeeding Mr. Jess Day who has resigned.